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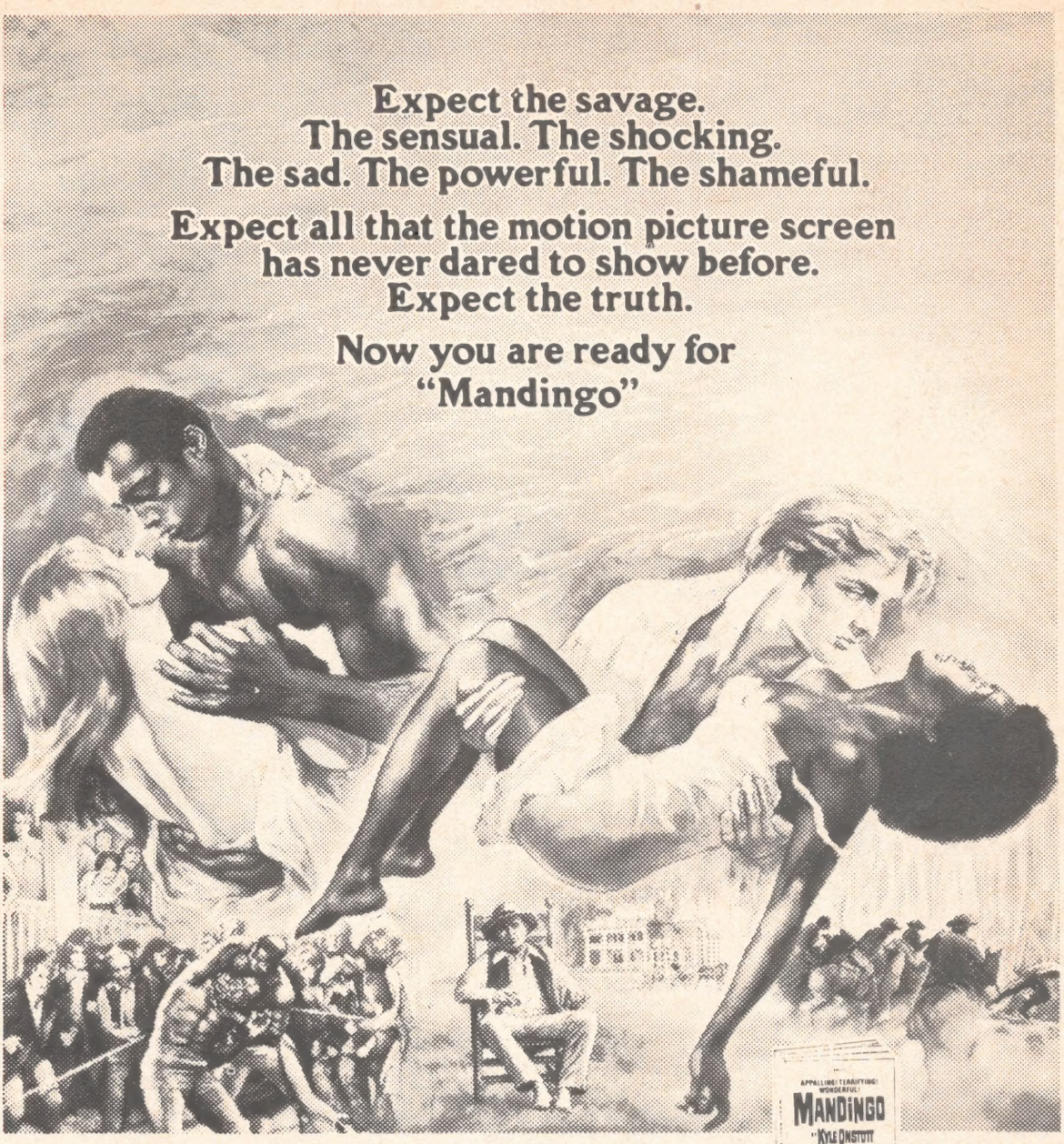
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SUMMER ~'75

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as we see it

Today, motion pictures still supply one of the most inexpensive forms of entertainment, yet it is paid for sight unseen. Consequently it is of some importance that you know more about the films you buy in order to obtain the maximum from your entertainment dollar.

That is where we come in. SHOWBILL will attempt to keep you informed on upcoming films and points of interest on the industry that produces one of the most widely patronized art forms in the world.

There-in you have the philosophy of this publication - one which we trust you will find both informative, enjoyable and open for participation. For in future editions, space is to be made available for you the audience, to express yourself in a manner never before available.

Please, therefore, let's hear from you, for it is our sincere desire to serve the movie-going public, for without you where would this "Show Business" be.

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AN UNFORGETTABLE CREATION

Of the estimated thousand-odd works of fiction which have used Hollywood as a setting, it is F. Scott Fitzgerald's "THE LAST TYCOON" and Nathanael West's "THE DAY OF THE LOCUST" which have come to be considered the definitive portraits of life in the American dream factory. But how differently each man viewed the place.

Fitzgerald's Hollywood is a lotus land of palm trees and sun, of studio tycoons and their spoiled children, a place where success and power are synonymous, where values are explored and myths shattered only after success has been achieved and there has been a marriage, however shaky, between dreams and reality.

West shows us a darker seamier side of the coin. He takes us on a guided tour of the grotesque underbelly of the town built to manufacture and propagate the American dream. The characters who populate his story are the losers, the watchers, the dreamers, a hapless collection of has-beens and would-bes. "DAY OF THE LOCUST" is not just about Hollywood, although it is used as a metaphor for something in the human spirit, the desire to succeed.

"LOCUST" has now been transported from the book stalls and library shelves to the sound stages of Paramount Pictures, a production that reunited director John Schlesinger, producer Hellman and screenwriter Waldo Salt in their first collaborative effort since "Midnight Cowboy".

Karen Black as Faye Greener, the unforgettable shimmering ice-cold blonde bitch in all her archetypal purity.

A film of "LOCUST" has been in various stages of germination since the early 1950's. A number of directors, producers and writers had fixed on the novel over the years and had attempted to find financing for a film version. But financing a motion picture about the capitol of shattered dreams was not only risky, it was distasteful to the moguls of Hollywood, who had created an unreal world in which they believed. It remained for Schlesinger and Hellman to bring it to fruition, not however without considerable frustrations and any number of false starts.

For as Schlesinger states, "LOCUST" was a difficult book to adapt because it's really not a story and in order to adapt it for film, we've had

to try to give it some dramatic shape and form. Whereas West was writing in one form and for one purpose, making films is something else. We decided from the beginning not to be slavish to West's work, yet to suck forever at the teat of the original is fatal. I think we have given thrust and dimension to characters who were deliberately two dimensional in the story. We humanized them by necessity and perhaps made them more likeable and sympthetic, without consciously eliminating the savagery in the story.

The characters in "THE DAY OF THE LOSCUST" are among the most fascinating and intriguing in American literature. Of the three principal roles, Faye Greener, proved the most difficult to cast and it is hardly a secret that many an eyebrow, inside the industry, was raised when Karen Black was chosen for the part. Critic Leslie Fielder has called West's Faye "the most memorable woman in the American novel of the 1930's and she is indeed an unforgettable creation." A shimmering, ice-cold blonde, Faye's personality is a human pastiche of all the attitudes and gestures she's copied from her favourite movie stars. She is a tease and a tormentor, a seducer - at once tantalizing, cruel and perversely virginal - a touching victim of her own incorrigible longings for glamour and romance.

According to Fielder "Faye Greener", is the "blond bitch in all her archetypal purity" - and Karen, attractive in a raw-boned and gangly way, with small myopic eyes and an overgenerous mouth, just doesn't, at first glance at least, seem to fit the bill. Yet according to the breathless few who have already seen the film, Karen Black more than delivers. "God, she's good", one viewer commented after seeing the rough cut. "She's everything West describes her as - heartless empty, and sexy-yeah, sexy! And one thing more - not in the book - she breaks your heart."

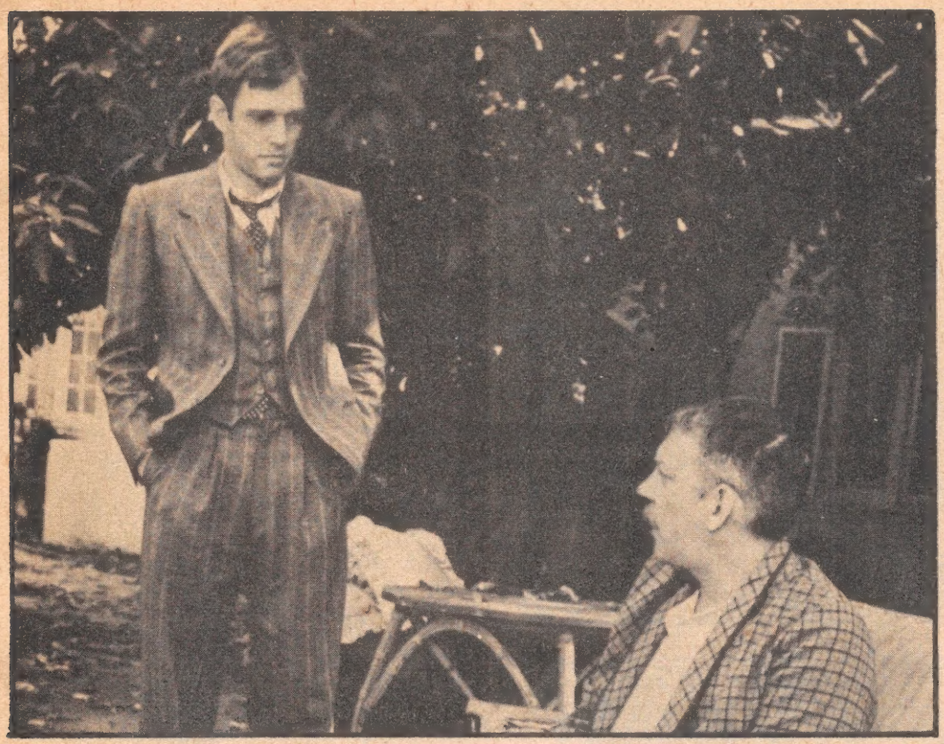
Director Schlesinger only smiled when collegues congratulated him on Karen after the first private rough-cut screening last December. It was said that Schlesinger had spent more than one sleepless night

"Karen Black is simply magnificent"

after he and producer Jerome Hellman had committed her to the role and that his doubts had remained until well after the picture was underway. Now he'll admit only that Karen is "simply magnificent" in the film, that she had "an uncanny knowledge of how to play a character who is both a tease and virgin" and that "she made Faye live". "I can't praise her highly enough", he adds.

After auditioning any number of conventionally beautiful blond actresses and models, Schlesinger's and Hellman's first choice was Sally Struthers from "All in The Family" who pointed a new way as to how Faye could be played. "All the girls we read were so serious and Sally showed us Faye could be funky and funny too", Schlesinger said. When Struthers couldn't get a release from the TV series, he and Hellman decided to take another look at Karen, who had originally been rejected out of hand as being far too old. Now, again, she was called in. "She arrived in a blond wig and dazzled both John and myself", Hellman recalls. "She read straight from the script and did a series of improvisations with one of the actors who had already been cast and she was extraordinary. There was no one we knew who had her edge or could come close to what we knew she could bring to our film". She read - and conquered them.

Now to re-make Karen and according to 'Locust' crew members, Karen's "new look" took work



Donald Sutherland portrays Homer Simpson, a sad and haunted shadow who desperately seeks direction for his life. [below] Burgess Meredith is the broken-down vaudeville clown reduced to a door-to-door salesman, one of the many dreamers and losers of Hollywood in the 1930's.

- hers and theirs. "We laboured hard and long to get her that way", notes Schlesinger. "When they bleached my hair, I thought I looked like a woman who had faded away somewhere and probably lives in Brentwood" Karen mused. "I'd walk into the bathroom at night and not know myself. So after a fight I convinced them to let me do my own makeup. It all changed and it's different. Lighter and more delicate and I don't think I've ever looked like this before on screen."

"As for the role; well, I've enjoyed Faye. There is a lot to her and I see her viewpoint, even when she is nasty and hostile I see why. There's a difference between the way she's written in the book and way she is on film. Waldo Salt's script has given her so much more depth. You can see how she wants things. How she doesn't really go after them because she can't, which is sad, so sad."

"Faye in her way is beautiful and I think John understands that. I suspect Nathanael West may not have been a very generous person. I'm sure I wouldn't have cared for him. When West observed people he didn't endow them with anything of beauty. I rarely see a person who doesn't have beauty. That's my viewpoint and that's the only way I can play a character - any kind of character. "Locust" has been a hard movie. The hardest, most exhausting work I've ever done and there has been a great deal to handle."

According to "Locust'" producer Jerome Hellman, "Karen is obviously single-minded her career - which is a good thing. Unlike other stars she seems to enjoy taking chances with it, going from low budget pictures of quality to the more commercial pap directed to a less discerning mass audience. Some people have thought that Karen had peaked - before she did "Locust", now they're in for a surprise."

TAKE THREE

THREE DAYS OF THE CONDOR.

Starring: Robert Redford, Faye Dunaway, Cliff Robertson.

A branch of the CIA has been destroyed, except for one survivor. Alive and having the knowledge that the order for the massacre originated from within the Agency itself, he is left with only one option - to run, and quickly. Now even his trusted friends become enemies and he is adrift in a bizarre espionage nightmare of insidious treachery and high treason. His code name is Condor and his days are numbered.

THE BUG

Starring: Bradford Dillman, Joanna Miles, Patty McCormack

A deadly force is loose amongst us...fire roaches thousands of them swarming black and eyeless from a chasm opened in California by an earthquake. As old as the dinosaurs and as intelligent as the primates, they feed upon carbon, created by their ability to emit an intense flame - burning houses, animals, people - whatever crosses their path. Moving by an ingenious method and shrugging off all attempts to destroy them, "The Bug" produces a plot of increasing tension as events slide imperceptively from what is real to what is conceiveable...and then beyond.

LIFEGUARD

Starring: Sam Elliott, Parker Stevenson, Anne Archer.

"Come to your High School reunion!" Rich Carlson tucked the invitation into the frame of his mirror. Fifteen years! It didn't seem that long. What would all those kids be like now? Walt - the class president, the politician. Janet - the unbelievable body! Larry - he was going to be a star. And Cathy - it still hurts to think about Cathy - his girl who had chosen someone else. Should he go? What would he tell all those people? Could he tell them he was still the LIFEGUARD. Rick was a loner, always aloof and alert, constantly scanning the sea and the bikini-accented bodies. One of the boy-men who never grow old - or up.

"MANDINGO"

"A HELL OF A PICTURE"

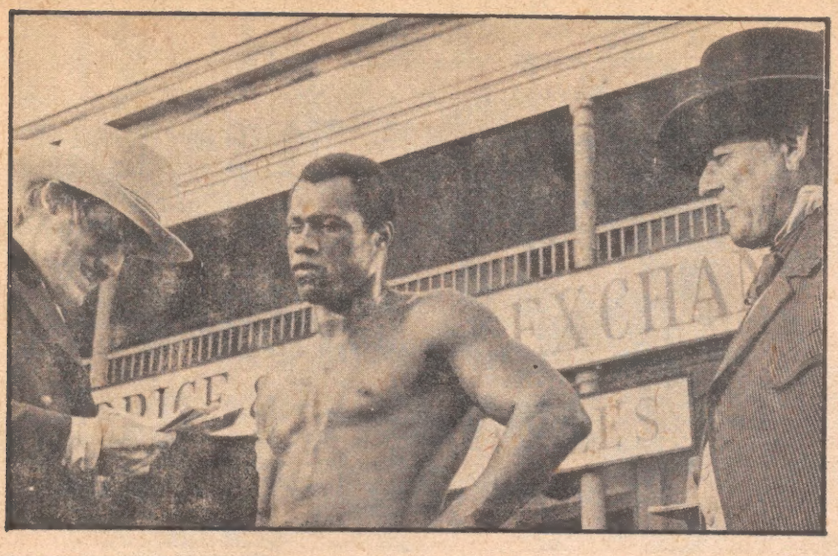
First it was "Serpico", a splendid intrigue of virtue versus the vice squad, and then "Death Wish", starring Charles Bronson as New York City's collective unconscious after office hours. Now Dino De Laurentiis presents "MANDINGO" his most ambitious venture since leaving his native Italy.

"MANDINGO" is a pot boiler of a story, the "Magnum opus" of a lengthy serial saga by Kyle Onstott, that takes the viewer beyond the sentimentalized South of "Gone With The Wind" with uncompromising honesty and realism to show the true brutalizing nature of slavery, which made victims of both owners and slave.

"MANDINGO" remains the story about five inhabiants of Falconhurst, a slave-breeding plantation that existed along the Mississippi near Baton Rouge; the father, James Mason, a slave owner who unquestioningly accepts the system; his son Perry King, who goes along with it because he has known nothing better, yet senses through his feelings of friendship for his favourite fighting slave, Ken Norton, and his sexual-love affair with another slave, Brenda Sykes, that there are alternate relationships than master-slave. Because Falconhurst must have a male heir, the son marries the daughter of a neighbouring plantation owner, Susan George. It is the son's awareness of his wife's sexually perverse nature and his own growing love for his slave mistress that brings the story to its violent, tragic conclusion.

Norman Wexler has crafted a script that both enlarges the scope of the legend and trims the myriad excesses found in the Onstott novel. Where the novel opts for mere sensationalism, the motion picture seeks the substance and significance of a true historial nightmare. "What we've done is taken the basic story of "MANDINGO" and transformed it into an entertaining social document", claims Ralph Serpe, the executive producer of the film. "It is a real and honest

[top left] Outside slave headquarters Perry King holds a new born asset to his slave-breeding plantation while [left] his wife Susan George is about to seduce black slave Ken Norton, an act that will explode into violence.



[top left] Perry King buying his pure-bred Mandingo from the slave market. [above] The young bride and groom looking idyllic and standing in stark contrast to the [left] strong physical and psychological relationship of Perry King and his slave mistress Brenda Sykes.

fiction, offering all the characteristics the public likes to see, the sex, the glamour of *antebellum* Louisianna, lavish colour, primitive violence." "I believe we have a real winner with this picture. It's the first time on the screen an audience will see what slavery was really like in the South, it is a hell of a picture."

While not an advocate of using film for heavy-handed messages, Serpe believes "MANDINGO" is an important film for the American public because of what is says of the legacy slavery has left on white-black relations today. "The social commentary is absolutely essential in this picture. It takes place after all, in an environment where the basic condition was man's inhumanity to man, where white human beings sold black human beings to work on and into the land. And in doing so, of course the whites only brutalized themselves. Ultimately, they destroyed themselves. This is not a sidelight mind you. It's what the picture's all about." "The film should enlighten the audience about a most shameful period of American history", comments Richard Fleischer, director of "MANDINGO". "The facts are there but most people don't want to face them."

"If the audience understands our film they will have an awareness of what separates the races today. It doesn't happen because there are basic differences in the races. It's the belief by some whites in the supposed historical inferiority of blacks from the days of slavery which causes these differences. The social attitudes of the whites about the ghetto have their origins in slavery in the *antebellum* South. The roots of the myths about blacks were planted then".

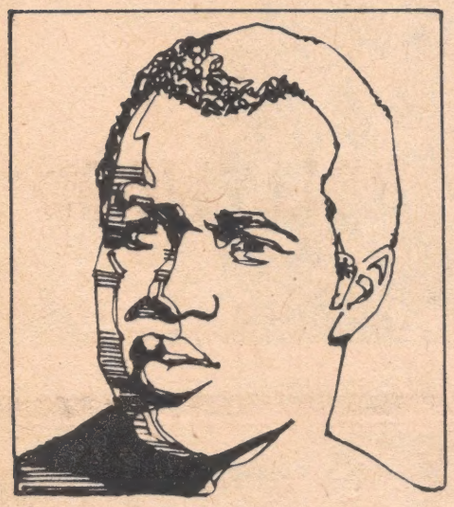
"For the blacks in our audience", Fleischer adds, "I think our film will help them to understand the causes of their anger and hatred. This is the first story on film which has anything to do with American black heritage. It is an historic document of our times."

"Because the system so profoundly affected those who perpetuated it, there really isn't a sympathetic white person in the film", Fleisher points out. "The whites are products of their time. They live by the moral code of the slave plantation. Though some might have nice individual character traits, they ultimately cannot be sympathetic because they are slave owners."

"The only one in the film who perhaps has the beginnings of social conscience is the white son Hammon, Perry King. He does have a compassion for blacks, especially in his relations with the black slaves, Mede, Ken Norton; and Ellen, Brenda Sykes. But when the chips are down he reverts to type. Rather than being a hero, he is a confused young man who has no awareness of the moral baseness of slavery. He probably best represents in the film, the plight of the white slave owner."

FOOTNOTE

WHAT IS A MANDINGO?



The Mandingoes were a Hamitic tribe of the western Sudan, believed to be of Arab or Berber origin, many of them very handsome, very strong, sturdy and robust. The purebred ones were of a rich copper colour and had Moorish features as opposed to Negro features.

The Mandingo Kingdom, with its centuries-enduring dynasty, was established about 1200 A.D., or perhaps even earlier, and had its capital at Timbuktu. The Koran was the basis of education, and literacy was more widespread there than in contemporary cultures in Europe.

The Mandingoes are distinctly not Negroes. They are perhaps more related to the Anglo-Saxons than they are to the forest Negros of the Gold, Ivory and Grain Coasts of West Africa.

Notwithstanding, they were lumped with the true Negroes and enslaved when the slavers were able to acquire them. They commanded a premium in the slave factories because of their strength, vigor, beauty, delicacy and intelligence.

The Godfather PART II

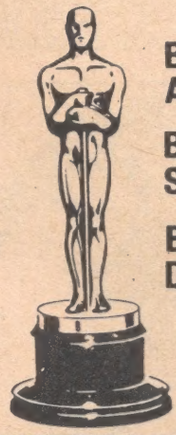
WINNER OF

ACADEMY 6 AWARDS

BEST PICTURE

Best Director — Francis Ford Coppola

Best Screenplay Adapted From Another Medium — Francis Ford Coppola and Mario Puzo



Best Supporting Actor — Robert DeNiro

Best Art Direction–Set Decoration

Best Original Dramatic Score

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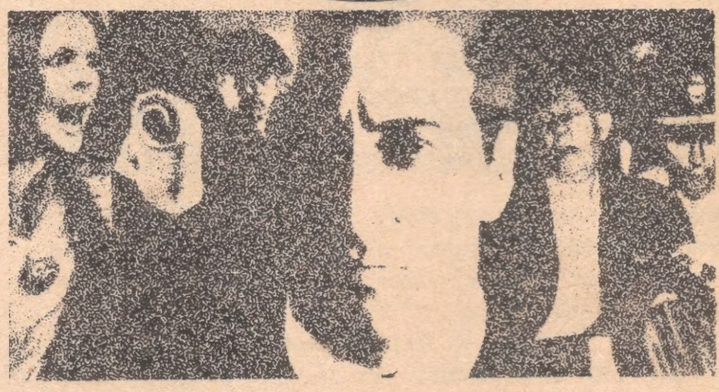

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"'CHINATOWN' IS A BRILLIANT CINEMATIC POEM IN THE STYLE OF POE, CIRCA 1974!" —Paul Zimmerman, Newsweek

"Chinatown"

A ROBERT EVANS PRODUCTION OF A ROMAN POLANSKI FILM · JACK NICHOLSON · FAYE DUNAWAY "CHINATOWN"
WRITTEN BY ROBERT TOWNE · PRODUCED BY ROBERT EVANS · DIRECTED BY ROMAN POLANSKI · A PARAMOUNT

DONALD SUTHERLAND NOVA SCOTIA TO HOLLYWOOD

Donald Sutherland's international reputation dates, of course from "Hawkeye" Pierce in "M*A*S*H" and his beautifully characterized performance in the title role of "Klute". But like many mistermed 'overnight' sensations he is anything but. Sutherland's been around, quietly and steadily, for quite a while.

He was born in St. John, New Brunswick on July 17, 1935, later moving to Nova Scotia where Donald lived until his late teens. At the age of ten, he began making puppets and gave the first indication of any interest in the theatre. Four years later he became the youngest professional radio announcer in Canada.

After graduation from the University of Toronto in 1956 where he had switched from Engineering to English, Sutherland moved to England where he enrolled at the London Academy of Music and Dramatic Art. A performance in "The Tempest" for Hart House Theatre at the University of Toronto convinced him that he would do best to devote himself to acting.

Sutherland's first role on the London stage was in "Augustus for the People", which starred Rex Harrison and Rachel Roberts. Other plays, television specials and series followed. In 1964 Sutherland was spotted in a West End production of "Spoon River Anthology" by producer Paul Maslansky, who offered him his first film role in "The Castle of the Living Dead", filmed in Italy. "I played a witch and a soldier and in the last scene I ended up fighting with myself", Sutherland recalls. He was soon established as a 'face' if not exactly a name and by the time "M*A*S*H" came along, there were many in the industry who had already earmarked him for further roles. They were to cover a wide spectrum: a Hollywood screenwriter on the verge of nervous collapse in "Alex In Wonderland" an utterly insane preacher in "Little Murders", a perplexed architect in mourning for his dead daughter in "Don't Look Now", a determinedly inept CIA man in "S*P*Y*S" and the timid, passive, almost vegetable-like accountant Homer Simpson in "THE DAY OF THE LOCUST".

Looking at Sutherland one can see why director John Schlesinger considered him right for Homer Simpson. Homer, the timorous gentle account clerk in Nathanael West's celebrated novella, shares Donald's mildness. Unlike the 38 year old actor, now in the heady flush of enormous professional success, Homer is the quintessential loser, a creature who has so suppressed his emotions and his will that he is almost vegetable-like; a sad and haunted shadow whose one final and desperate act, the firste time he has ever expressed his rage, triggers the apocalyptic-like end of the film.

Sutherland so wanted to play the part when he heard the film was to be produced that he personally contacted Schlesinger and offered his services. A deal was consummated and he had the role.

"I understand Homer," Sutherland says by way of explaining the character for which he'd gained 40 pounds, cropped his hair to an unbecoming farmer boy length and grew a scraggly rat's whiskers mustache. "Homer lets the world tell him how to live his life. He follows advertisements and listens to the radio to find a clue about who he should be and how he should act. He lives in a vacuum and depends on all these outside things for stimulus. I've met people like him, of course. No, I don't know them well. I prefer people with a strange sense of themselves, those who are independent.

ONCE IS NOT ENOUGH

Jacqueline Susann wrote passionately about life and about people. She brought to her books characters drawn from the glamorous world that surrounded her. Nobody wrote about love, the nature of love and the precipice that is fame and power with such phenomenal success. The millions who read her quickly-paced, intricately plotted novels and saw the films based on those novels attest to that. She was the only scribe to have three consecutive novels rocket to the lofty pinnacle of the best-seller lists, with "Valley of the Dolls", "The Love Machine", and "One Is Not Enough" being among the most commercially successful novels of all time. With the release of the film version of "Once Is Not Enough" the last glittering gem has been placed in the tiara of the late Jacqueline Susann, her triumph is complete.

Led by a splendid throng of talented stars - Kirk Douglas, Melina Mercouri, Deborah Raffin, David Janssen, George Hamilton, Alexis Smith, and Brenda Vaccaro - "ONCE" plunges headlong into the hellish yet fascinating lair of the denizens of Hollywood. Briefly, the tale is one of pyschological incest, isolating the plight of a lovely young virgin named January Wayne who has a precious adoration-turned-desire for her father, Mike Wayne, a renowned movie producer. To his ravishing daughter he is the most exciting man in the world - even after his eventual drought of talent and luck hastens his sad demise. January lives to fulfill one fervent wish: to enter her father's world, to take her place at his side.

At the tender age of 20 she steps into that realm. Once there, however, she quickly finds that her rapturous dream is no match for the bite and bind of reality, that her prized world is one whose many strange and frequently unpleasant standards are set by creatures such as Deirdre Milford Granger, one of the wealthiest women alive; by David Milford, Deirdre's Adonis-like cousin who ravenously pursues January; by Karla, a motion picture star of international stature who chooses her lovers indiscriminately from either sex; by Linda Riggs, still in her twenties, editor-in-chief of a fast rising women's magazine, whose private life rivals that of a mink in heat; by Tim Colt, a middle-aged, phenomenally successful novelist with a wild sexual craving for January Wayne; and by a friend of Colt's named Hugh Robertson, an astronaut, of all people, who warns the ingenous January about the dangers lurking in the depths of the thicket she has chosen to explore. January moves in and among these curious predators looking for love, only to find the inevitable rupture of heartbreak and tragedy.

Kirk Douglas heads the outstanding lineup for "ONCE IS NOT ENOUGH", playing the role of Mike Wayne. This role marks the 52nd tackled by the jut-jawed star. The multifaceted part of January Wayne is handled by a gorgeous young actress named Deborah Raffin, who was seen recently in Gregory Peck's "The Dove". Melina Mercouri delivers a delicious tour-de-force characterisation, one certain to satisfy her avid followers, as the promiscuous, world famous movie star, Karla. One of her meatiest roles since her portrayal as the saucy broad in

"Never On Sunday". David Janssen and George Hamilton are two familiar faces back in the front. Janssen hammering down the role of novelist Tom Colt, a famed symbol of dynamism and virility who is something less than that between the sheets. Hamilton dons the mask of handsome David Milford, a Wall Street Don Juan with an irrepressible eye for comely speculation prospects. Brenda Vaccaro rounds off the cast with her plum performance as aggressive women's magazine head Linda Riggs.

Like the film's stars, the production team is a group of long experience and acknowledged talent. Howard W. Koch is the producer, while Guy Green occupies the director's chair, bring to the production the flair he'd earlier lent to such acclaimed works as "A Patch of Blue" and "The Magus". Responsibility for the screen adaptation fell on Julius J. Epstein who, with his late brother copped Oscars many years back for the immortal script that launched Humphrey Bogart, Ingrid Bergman and "Casablanca" into the hearts of a world-wide film audience. Epstein has also lent his name to the production credits of "Arsenic and Old Lace", "The Man Who Came To Dinner", Mr. Skeffington" and "Pete 'n Tillie".

"ONCE IS NOT ENOUGH" is solid film entertainment, promising to be as appealing visually as it is in terms of the Jacqueline Susann fantasied novel.

At the tender age of 20, January Wayne; Deborah Raffin, is a virgin eager to make up for lost time but quickly finds that she is no match for the bite and bind of reality.

FRAMED

A RETURN OF THE WALKING TALL COMPANY

Producer Mart Briskin, a pioneer independent filmmaker, returned last year to Tennessee with the director and the star of the phenomenally successful motion picture "Walking Tall", to re-create another drama of middle America, "FRAMED".

The triumvirate of Briskin, director Phil Karlson and star Joe Don Baker, along with key technicians, regrouped for the story of a professional gambler who stumbles into gunfire and is railroaded to prison by a political clique, but returns to uncover the cover-up. Baker stars as the innocent man robbed of four years of freedom. His costars are Nashville singer-actress Conny Van Dyke, who stays by her man even as he takes the law into his own hands, and black actor Brock Peters as the cop who proves that one honest

Joe Don Baker, is a man who's been railroaded to prison for a crime he

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Tennessee officials afforded the Briskin company many a 'first' in implementing the state's welcome-Hollywood policy as a factor of economic growth. Movie crews had access to the Greek-revival State Capital to film Joe Don Baker's kidnapping of a legislator, Governor Winfield Dunn loaned his state-owned Lear Jet and historic Printer's Alley, Nashville's downtown after-dark enclave of bistros and neon lights, was cleared, shortly after midnight, for pre-dawn street scenes.

In the private sector, Nashville proved equally benevolent to the Briskin company, for railroad technicians spent a full month, with the film's production team, preparing for the most demanding single scene in the film - the collision of a multi-ton diesel freight locomotive and a passenger automobile. Louisville and Nashville Railroad waived a long-standing rule and furnished a locomotive for use on a private spur track, three miles from the main line. Reason: the collision site, a crossing at the entrance of Rutherford Country-Smyrna Airport, southeast of Nashville, provided exactly the combination of curves and straightaway that the script required. Because the action could not be repeated short of costly replacing of equipment, Hollywood, the Smyrma community and the railroad took extraordinary precautions, including a security blackout, fire-fighting gear and a mobile first-aid hospital.

Violence is synonymous with a Joe Don Baker film and "Framed" is no exception. Savage vengeance is meted out to all those guilty for his imprisonment.

Cinematographer Jack Marta used four cameras and crews, inside the locomotive cab, on a nearby tower, on the ground and in nearby bushes, plus automatic cameras, steel-encased, in the doomed auto and hidden between the rails.

Transport experts readied identical Chevrolet 1973 Impala sedans, including a sacrificial shell for the moment of impact, because today's cost-conscious moviemakers no longer throw good engines into bad wrecks. Audiences will want to believe, of course, as in watching any good sleight-of-hand, that the vehicle driven by Baker zooms onto the track to instant flaming destruction, though there's a subliminal awareness, guaranteed by the special effects, that Baker escapes and only the bad guys perish.

Stunt co-ordinator Gil Perkins eschewed all such illusion, however, in creating two bare-fisted fight sequences for Baker. One is with Paul Mantee along side the track immediately after the train-car collision; the other, on the concrete floor of an apartment garage, with powerful Ray Jenson. Choreographing violent action as precisely as ballet, a method that won him praise in "Walking Tall", Perkins plots each facet of his man-versus-man drama with built-in safety factors. The result is that a Perkins-staged fight uses the actors whose names are in lights, not the stunt doubles.

Bits And Pieces

GODFATHER II

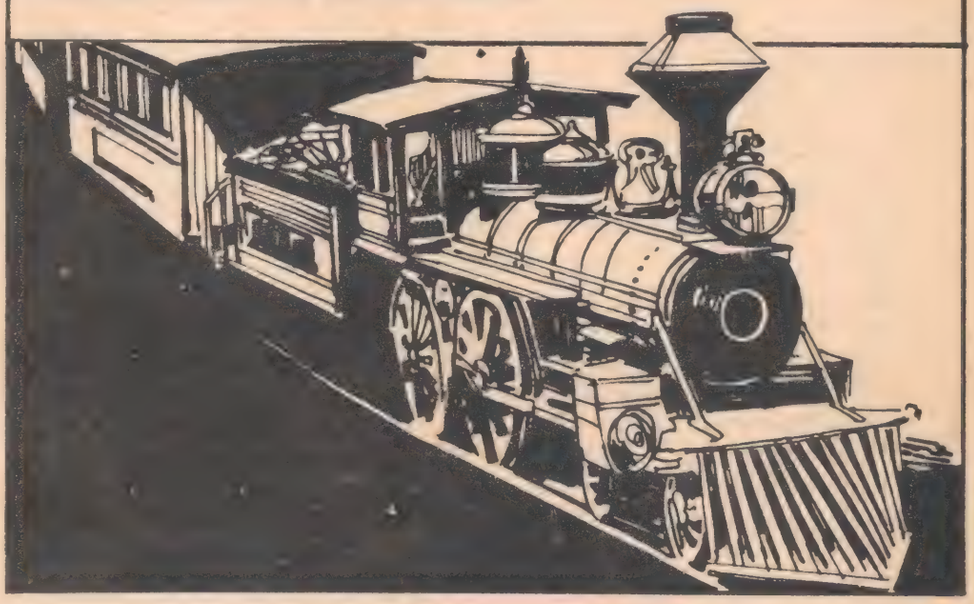
Thanks to the matchmaking efforts of Al Pacino, Lee Strasberg, age 74, makes his motion picture debut in "THE GODFATHER II". Head of the Actors Studio for 26 years and teacher of the controversial "Method" of acting, Lee and the Actors Studio have had a profound influence on the contemporary American Theatre and perhaps an even greater impact through films. Bancroft, Brando, Newman, Woodward, Page and Pacino, the late James Dean and Marilyn Monroe - he has fathered and furthered them all.

"CHINATOWN"

The tradition of directors acting in their own films is continued by Roman Polanski in "CHINATOWN". He casted himself as a Los Angeles hood who threatens to cut off detective Nicholson's nose and feed it to his goldfish. Polanski also had acting roles in three of his other films, "Repulsion", "What?", and "The Fearless Vampire Killers".

POSSE

The historic steam locomotive Reno, the oldest steam locomotive, 102 years old to be exact, continously licensed to operate in the United States, plays an important role in the dramatic events of "POSSE". A prized possession of Nevada's Virginia and Truckee Railroad from 1872 to the late 1930's, the Reno hauled dignitaries to the Comstock Lode, but was purchased by Paramount to be used in Cecil B. De Mille's "UNION PACIFIC" film. It later chugged its way through many a motion picture. It was eventually acquired by Metro-Goldwyn-Mayer who eventually sold it to the citizens of Old Tucson at their 1971 property auction and now it has been returned to the silver screen.



MURDER IN THE ORIENT EXPRESS

It is generally accepted that Hercule Poirot Agatha Cristie's celebrated Belgain detective, English was deliberately imperfect because he realized that the English a nation could be tricked into saying things heedlessly through their disparaging attitude towards anything foreign. Anyone who looked and spoke as Porot did in the Twenties and Thirties could be easily outwitted was the general reaction to his interrogations. But suddenly when he has solved his case and the denoucement of the guilty party is about to be made, generally in front of the assembled suspects, Poirot's English improves as if his accent had been sharpened along with his wits during the stimulating mental exercise of solving a crime through the logical process of deduction.

"1900"

Robert De Niro, Academy Award Winning star of 'Godfather Part II' will once again return to Italy for a performance that promises to reveal new facets of his talent. He will star in Bernardo Bertolucci's, the controversial director of the "Last Tango In Paris", latest production - "1900", an epic of the struggles of Po Valley farmers through the century; against injustice, famine, wars and social changes.

"MANDINGO"

Movie-making is "fun but a little tedious" for Ken Norton, who is more used to the action in the boxing ring. Making his screen debut in Dino De Laurentis' "MANDINGO" Norton noted "Getting in shape for a fight can also be tedious, but when you work out you know it will be over in an hour or so and you won't have to stand around, like you do on a movie set, waiting for something to happen".

"FRAMED"

Not every five-foot-three blonde with all the right measurements in all the right places has been discovered by Burt Reynolds for the movies. Or bumped into her future husband while both were riding lawnmowers (they were doing a TV commercial at the time). Or had a second screen role, as a dramatic actress, in Paramount's "FRAMED" a scant month after her first co-starring role in a tuneful comedy. And made both films without ever leaving home. Home is Nashville, where Reynolds drafted Conny Van Dyke to play his love interest in "W.W. and The Dixie Dancekings", then for "Framed".

"THE LONGEST YARD"

Movies on location are still a magnet, as crowds in Savannah, Georgia, proved when Burt Reynolds took the wheel of a Citroen racer for a chase sequence in the beginning of "THE LONGEST YARD". And if anyone could doubt this actor's appeal, he should have seen the carloads of fans who vainly sought to gain entrance into Georgia State Prison on Burt's first day of work inside. "The first time in the prison's history", said amazed Warden Hooper, "that anyone has tried to get in".

"LITTLE PRINCE"

Gene Wilder, star of the "LITTLE PRINCE", once asked his lady analyst to assess why he'd become an actor. "It's funnier", she contended, "than running around naked in Central Park". Would that have 'really' been the alternative, he wondered. "It might have been" she assured him. The lady had a point. A fair percentage of Gene's films have been a pace or two beyong the "lunatic fringe - Woody Allen's "Everything You Always Wanted To Know About Sex" and Mel Brooks "The Producers, "Blazing Saddles" and "Young Frankenstein". Need we say more.

HOLLYWOOD IN THE GOLDEN AGE

Paramount Pictures Presents

A JEROME HELLMAN PRODUCTION

A JOHN SCHLESINGER FILM

THE DAY OF THE LOCUST

Starring **DONALD SUTHERLAND • KAREN BLACK**
WILLIAM ATHERTON • BURGESS MEREDITH

WATCH FOR THE OPENINGS ACROSS THE COUNTRY!

JUNE 27th

OTTAWA - Little Elgin
HAMILTON - Avon
KINGSTON - Capitol No. 1
LONDON - Little Century
WINDSOR - Devonshire Cinema
SUDBURY - City Centre No. 2
CALGARY - Palliser Sq. No. 1
EDMONTON - Westmount 'A'
HALIFAX - Scotia Sq.
VICTORIA - Royal
WINNIPEG - Polo Park
ST. CATHARINES - Pen No. 2
THUNDER BAY - Paramount
KITCHENER — Capital No 1

AUGUST 1st

REGINA - Metropolitan
SASKATOON - Midtown 'B'

AUGUST 22nd

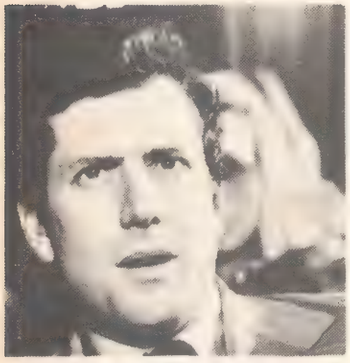
ST. JOHN'S - Avalon Mall

...and other leading cinemas throughout the country.

NASHVILLE

For movie-lovers.

"The funniest epic vision of America ever to reach the screen". **Pauline Kael, New Yorker**



MICHAEL MURPHY

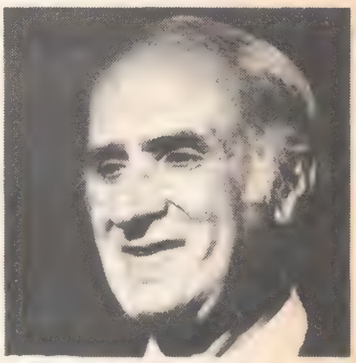
LILY TOMLIN

Ready or not, here it comes...' Robert ALTMAN's "Nashville." It will most likely make good his daring prediction that his country-and-western epic, in the "Grand Hotel"-style narrative, sets a standard against which other movies will be measured for the next decade or so.

"Nashville" is a radical, evolutionary leap, a break-through that resembles absolutely nothing that's gone before. In the five years since Altman broke through with M*A*S*H, he has been preparing us for his new experiments, which have gone in so many directions that they have established him as the American director most likely to divide public opinion into camps - those who cannot tolerate his work and those who cannot resist it. According to Pauline Kael, "Nashville is simply the ultimate Altman movie we've been waiting for."

"Nashville" is an explosive drama and a human comedy that delineates and explores the lives of some two-dozen major characters during a five-day period for an orgy of Grand Ole Opry in the country music capital of the world. Although its setting is Tennessee, "Nashville" is a much broader vision of our culture... an incisive, penetrating and multi-leveled examination of dreams and hopes - fulfilled, sought after and discarded.

The film is, indeed, a portrait of America at a particular time and place. Yet many of its characters are transients, passing through in their journey. Some are



KEENAN WYNN

GWEN WELLES

SHELLEY DUVALL, portrays a Los Angeles groupie.

NASHVILLE

"LET US NOW PRAISE NASHVILLE".

Judith Crist, New Yorker

BARBARA HARRIS

HENRY GIBSON, the daisy-clutching poet of "Laugh-in," is the benevolent egomaniac; Haven Hamilton, who knows more about the power of country stardom than the music.

RONEE BLAKLEY, is Music City's fast rising female star - Barbara Jean. ALLEN GARFIELD portrays her husband - manager, Barnett.

KAREN BLACK, is one of the leading ladies of the Grand Ole Opry - Connie White.

RONEE BLAKLEY

BARBARA HARRIS, plays a role of the aspiring country singer, who is determined to make her mark in Music City.

DAVE PEEL, plays Haven Hamilton's son Bud and is the only cast member of "Nashville" who actually comes from Music City, U.S.A. **GERALDINE CHAPLIN,** is a BBC journalist producing a documentary on Nashville.

KEITH CARRADINE, is a rock star - Tom and his constant sniffing may have very little to do with Nashville's pollen count.

KEITH CARRADINE

TIMOTHY BROWN

NED BEATTY

ALLEN GARFIELD

KAREN BLACK

RONEE BLAKLEY

GERALDINE CHAPLIN

CRISTINA RAINES

heading for concrete goals, while others are on an endless journey. In examining twenty-five diverse characters, Altman is probing a broad spectrum of personalities and types, tracing their unique individualities and their common denominators.

The Presidential political campaign of Hal Philip Walker is interwoven as a dominant theme throughout the film, affecting and touching the characters in different ways. This particular theme is only one of the diverse directions that "Nashville" takes, for Altman doesn't organize according to familiar patterns. Yet one does not question the logic, since that logic is derived from the rhythms of the scenes. He has produced a structural style of movie-making that relates a story without the clanging of plot.

"Casting is certainly one of the most creative parts of a director's job", Altman has said. "I don't look for someone to fill a specific part or role so much as I look for an actor who can tell me what the role is about. I use a lot of the same actors in my films. When I work with an actor, I learn his range. When I work with an actor on a motion picture, I may use him for only a small role, but I have him there for the whole picture. You learn to communicate with certain actors, and by them being there they can learn to communicate with each other. to talk to each other about what they are bringing to their roles."

Altman is well known his ease in working with actors, allowing them to improvise and develop their characterizations, using their written dialogue as a springboard. Altman also has a facility for encouraging and drawing out natural talent from non actors bringing out their personalities for the parts they are to play. This improvisation has long been an Altman trademark since the director's early days in television when he encouraged actors to get to know their roles, to make up new dialogues that suited them and to enter each scene with the idea of expanding it, without the many preoccupations to play it exactly as it is written.

Film critic Pauline Kael summarizes: "Nashville coalesces lightly and easily, as if it has been tossed off. We float while watching, because Altman never lets us see the sweat. Altman's art, like Fred Astaire's, is the great American art of making the impossible look easy."

"Altman's Dazzling Mosaic"

Bruce Williamson, Playboy

A CALIFORNIA GIRL WITH A HANDFUL OF TALENT AND LUCK

There was a time in Hollywood when girls worked in drug stores or waited on tables, anything to catch the eye of a scout on the lookout for new talent. Talent with the right face, smile and most important of all, that 'something special' that made all Lombards, Monroes, and Hepburns unique. These ladies were recipients of an exclusive brand of 'luck' bestowed on them by the Fates of Hollywood, a luck only too selective to appease all hopefuls.

Deborah Raffin didn't work in a drug store or wait on tables. Her discovery was not brought about in that 'clicheic' a manner. Yet the fates of Hollywood were definitely keeping an eye out for Deborah. She simply happened to be riding down in the same elevator as a talent agent, Ted Witzer, who approached her to consider an interview for an acting job. She accepted.

A year has elapsed since then and Deborah Raffin has managed to notch up three starring roles in three major motion pictures, including the starring role in the film version of the late Jacqueline Susann's "ONCE IS NOT ENOUGH". Some young actresses spend years in Hollywood and get nowhere but then Deborah Raffin isn't just any young actress, for not just any young Thespian could play opposite a cast as impressive as that appearing in "ONCE IS NOT ENOUGH".

Deborah admitted her nervousness in playing beside such respected and reputable actors as Kirk Douglas, Melina Mercouri, Alexis Smith, David Janssen and Brenda Vaccaro. Even though there were reports of dissension between director Guy Green and members of the cast in several Hollywood newspapers, Deborah came out unaffected. She said she had no problems on the set.

"Each and every person working on the film was a great challenge because it was a great cast. I loved working with Melina Mercouri. Her mannerisms are incredible. She's a very colourful lady. Kirk is a legend."

No matter what film an actor or actress appears in, there are always bound to be disagreements between someone. It's inevitable. The producers and Deborah had a disagreement concerning nudity in the film. "I had a contract in which I

[top left] Deborah with Joseph Bottoms in "The Dove" and [top right and opposite] as January Wayne in "Once Is Not Enough".

was guaranteed I didn't have to do any nude scenes. But I'm afraid they fought me all the way." Deborah doesn't approve of nudity on the screen. She thinks it's much more provocative to let the audience use its imagination.

She didn't give in to the producers. The result worked itself out rather well for the film as a whole. She's very firm about her beliefs. "If I have to show my body to 'make it' well, I'd just prefer not to 'make it' in this town. I'm more than just another attractive actress, I hope."

Attractive actresses are a dime a dozen in Hollywood. But how many really have talent? It takes talent to tackle a starring role like 'January'. The main character of "ONCE IS NOT ENOUGH" is not an easy role to portray. It took a lot of hard work and effort; emotions had to be squeezed dry. Deborah admits it was a unique challenge, a challenge she welcomed.

Deborah Raffin is on her way up, and fast. A California girl with a handful of talent and luck, sprinkled generously by the ever so unpredictable Fates of Hollywood.

THE PICTURE YOU SEE WITH YOUR EYES CLOSED.

Paramount Pictures presents
WILLIAM CASTLE'S PRODUCTION OF

BUG

Screenplay by **WILLIAM CASTLE** and **THOMAS PAGE** • Electronic Music by **CHARLES FOX** • Produced by **WILLIAM CASTLE** • Directed by **JEANNOT SZWARC**
Based on '**THE HEPHAESTUS PLAGUE**' by **THOMAS PAGE**

FROM PARAMOUNT - FOR SUMMER

COMING
in the Fall '75 issue

The following films, ready for release or now in production, together with some of their stars, will be featured in our next issue. This is a selection. Others will be added as weeks go by.

NASHVILLE
A dialogue with producer - director Robert Altman.

FRAMED
A chat with Joe Don Baker

"1900"
Interview on location in Italy

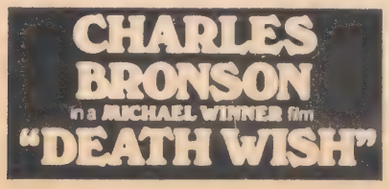
HUSTLE
Burt Reynolds, Catherine Deneveux

MICKEY & NICKY
Behind the camera

PLUS
Bits & Pieces, Previews and much more.

BOTTOM LINE

TIME AFTER TIME, *is a screen biography of songwriter Sammy Cahn is soon to be a Howard W. Koch Production. According to Koch, Cahn will be directly involved in the production of the film and will act as liaison with show business personalities of the past and present who will be depicted in the film.....* HURRICANE, *a John Guillerman Production will go before the cameras in September, 1975, on locations all over the world. Described as an epic, contemporary portrait of the South Seas,* HURRICANE *will have a multimillion dollar budget..... The U.S.S. Entreprise is to fly once again,* STAR TREK *the most successful science fiction series in television history is now to be adapted to the silver screen. Gene Roddenberry, creator of* STAR TREK *has began negotiations with all members of the original crew and in addition is seeking ten international celebrities for cameo roles. Roddenberry will have to build a new version of "Star Trek's" Entreprise, for the original eleven foot model had been given to the Smithsonian's National Air and Space Museum, in Washington, D.C..... Stanley Kramer refers to his newest project,* THE SHEIKS OF ARABY *as a "tomorrow comedy", concerning the confusion in international oil bargaining and the present chaotic condition of world finances. Kramer will design it in the style of "It's a Mad, Mad, Mad, Mad World", with a big budget and an allstar cast of comedy and dramatic performers..... Albert Finney's much more recetive to producer pleas to continue his Hercule Poirot role in Agatha Cristie's* MURDER ON THE NILE, *now that he's virtually the only nominee for the British Stella (equivalent of the Oscar) for his Poirot pounding in "Murder On The Orient Express"..... Elain May will produce and direct her own original screenplay entitled* MIKEY & NICKY *and will star Peter Falk and John Cassavetes in the title roles. The film is the story of the relationship of two men in the underworld, one the intended victim of a 'hit', who is aware that he is slated to die, and the other, a trusted friend who may or may not be able to help him..... The Dino De Laurentiis Corporation has signed Peter Bogdanovich, acclaimed director of "The Last Picture Show", "What's Up Doc?" and "Paper Moon" to direct, produce and write the screen adaptation of the newly acquired forthcoming book by Peter Maas,* THE KING OF THE GYPSIES. *The story explores the mysterious Gypsy subculture and the deadly battle now going on between a father and his son to become the new king of one of the major Gypsy tribes..... Robert De Niro, the Academy Award winning star of "Godfather Part II" has been signed for the leading role in* THE LAST TYCOON, *it was announced by Sam Spiegel who will produce the screen version of F. Scott Fitzgerald's novel. De Niro is the first actor cast in the incesive love story which is set against Hollywood's flourishing film industry in the 1930's. He will portray Munroe Farr, a motion picture executive.* THE LAST TYCOON *will reunite producer Sam Spiegel and director Eliz Kazan for the first time since their Academy Award winning production "On The Waterfront"..... Norman Lear will serve as executive producer to the production of H.G. Well's* THE MAN WHO COULD WORK MIRACLES *a comedy-fantasy which depicts a man who has power to do anything in the world he wishes. It marks Lear's return to theatrical films since phenomenal success in television where his innovative productions include "All In The Family", "Maude", "Sanford and Son", "Good Times" etc..... On location in Rome for her first non-singing movie,* MAHOGANY, *Diana Ross plays a fashion model put through the "Perils of Pauline" by an ambitious photographer, Tony Perkins. Diana designed all the 25 costumes she wears in the film herself, but she hardly has a chance to show them off, so busy is she avoiding disasters..... Screenwriter I.A.I. Diamond has collaborated with Billy Wilder on many of his films; such as "The Front Page", "The Apartment", "Some Like It Hot", "Irma La Duce", etc. but no writing pleased Diamond more than* THE CHICKEN CHRONICLES, *written by his 25 year old son Paul, which was sold to Paramount. Young Diamond proved he had his father's flare for humour when he was told of the studio sale. He asked Diamond-pere, "Does this mean I lose my allowance?" ..... Dashiell Hammett's short story* THIS KING'S BUSINESS *will be brought to the screen by Hannah Weinstein, producer of the critically-acclaimed, prize-winning "Claudine". Written by Hammett in the mid-thirties, the story recounts the adventures of a super-rich young American who, having everything, takes the biggest ego trip of all time and decides he wants his own country.....*THE FRENCH LIEUTENANT'S WOMAN, *the international bestseller will be brought to the screen by the Academy Award winning director of "From Here to Eternity" and "A Man For All Season", Fred Zinnemann.*



The Directors Company presents
Gene Hackman in
"The Conversation"
Written, Produced & Directed by Francis Ford Coppola
Color by TECHNICOLOR • A Paramount Pictures

BOOK SCENE

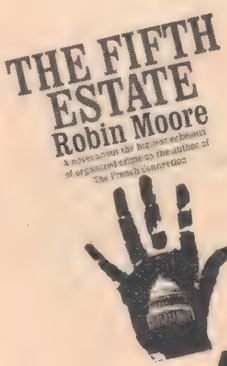
THE HEPHAESTUS PLAGUE
Thomas Page

When an earthquake rips open a quiet Georgia peach farm, thousands of heavy black beetles slowly emerge onto the surface of the earth, terrifying the local inhabitants with their ability to emit an intense flame.

"I consider myself a relatively seasoned veteran of horror in its various literary and cinematic forms - but "The Hephaestus Plague" made my skin crawl and pulses race as never before. To add, that it is as well written as it is plotted seems 'de trap', but it's that rare science-fiction work that fascinates the intelligence while enthalling the imagination. It deals with flesh-and-blood creatures - even as you and I - and therein lies the delicious terror." Judith Crist

FIFTH ESTATE
Robin Moore

Robin Moore fills in the space behind today's headlines of criminal influence in the highest echelons of government and business. With a cast that includes national political figures, military leaders and United Nation officials, as well as the men and women who wheel and deal from the plushest rooms at the top of the international drug syndicate, "THE FIFTH ESTATE" unfolds a staggering tale of illicit power and corruption made all the more chilling by the reality which it reflects.



BLACK SUNDAY
Thomas Harris

A stunning novel of suspense that details with frightening authenticity, an Arab terrorist plan to slaughter 80,000 fans at the Superbowl in retaliation for American aid to Isreal. Their prime weapon is a former Navy pilot, a former prisoner of war in Viet Nam driven to seek revenge against a world he believes has savaged him. As the pilot of the Aldrich television blimp that floats above professional football games and a brilliant technician, he is uniquely qualified to carry out the act of madness. Written with an eye for detail and on alarming verisimilitude, BLACK SUNDAY, has turned a topical possibility into a story of frightening reality.

CITY OF ANGELS
Steve Shagan

A taut, dramatic novel that lays bare the veins and sinews of society, where personal anguish becomes secondary to sheer violence. Phil Gaines is a tough but sympathetic detective who is pitted against the shadowy inner workings of Los Angeles, when a teen-age sex kitten is found dead on a Malibu beach. The multi-faceted story rockets along through the glamorous world of Beverly Hills and Bel Air to Las Vegas to Mexico to a smashing climax when the uglier superstructure of L.A. lurches from scandal.

ALL NOVELS SOON TO BE MAJOR FILMS

BURT REYNOLDS
IN "THE LONGEST YARD"
COLOR By TECHNICOLOR®

A Paramount Release
The Dove
Panavision® Technicolor®
A Paramount Release

Paramount Pictures Presents
"Sheila Levine is dead and living in New York"
Technicolor® Panavision®
A Paramount Picture

RECORD SCENE

NASHVILLE

"Nashville" gets into high gear with a song that asserts, "We must be doing something right to last 200 years", well, I can't speak for America's track record, but the music and the film from which it originates gets off to a helluva start. The Country and Western sound is a twang with longing in it; the ballads concern desperate poverty stricken people with no hope. It's the simplistic music of the conquered South, where even the saddest song is meant to be reassuring to its audience. From this base, producer Altman has been able to create a whole constellation of country stars out of actors. Some have previously cut records, but primarily they are not country singers and their songs are never just numbers. The songs are the story being told - about the insanity of a fundamentalist culture that has gone all wrong.

"This movie is going to be a terrific hit and so is its music". Kurt Vonnegut, Vogue Magazine.

THE GODFATHER PART II

This fine film based on Francis Ford Coppola and Mario Puzo's screenplay has its music from the soundtrack recorded on QUALITY-SV-1907.

Nino Rota with Carmine Coppola were given that task of creating a musical score which would enchance the emotional and suspence content of the film. Have they done this? We think they did, and Francis Ford Coppola - who also directed the film - thinks so too.

'The film director,' says Coppola, 'must have some preconceived idea of the way in which he wants the music to complement his photographic images. Good film music should always heighten the original emotion that the actors and the cameramen have trapped on celluloid... and Nino Rota and my father have produced an original score which I have reason to feel grateful for... here is the music which excited both performers and listeners.'

The central theme - The Godfather - is one of the most moving sound written for films. And the composers, evidently moved by the plot they were scoring, add to *Godfather* theme such other titles as *Ev'ry Time I look in Your Eyes, The Brothers Mourn,* and *Marcia Stilo Italiano.*

MURDER ON THE ORIENT EXPRESS

Having signed up the biggest and most distinguished all-star cast ever assembled for a British film, J. Brabourne and R. Goodman (the producers) naturally sought a star composer for the film score. They choose Richard Rodney Bennett, who had served them well with his music for *Lady Caroline* and *Far From The Madding Crowd.*

He has the gift of getting into the period, atmosphere, feeling of a film, romantically emotional for *Lamb*, and now, for *Orient Express,* beautifully in 30s period with lash waltz and foxtrot tunes a la Palm Court, shades of Jack Hylton and Debroy Somers. His *Overture* is in piano concerto style the way music for the movies was in the *Warsaw Concerto* and *Cornish Rhapsody* era. But there's murder and mystery and drama and tension in the film so Bennett gets the violins wailing and shivering, and the bassoons ominously rumbling and it's all extremely sinister.

The Orchestra is from the Royal Opera House, Covent Garden, and the EMI recording of the *Orient Express* themes is on CAPITOL ST-11361.

"POSSE"

"Posse" begins like most Westerns. It ends like none of them.

"POSSE" is a story of greed and power and is a posse like no other.

With their leader, U.S. Marshall Howard Nightingale, Kirk Douglas, the elistist group of six brown-shirted mounted lawmen range the West Texas of the 1890's aboard their special train and, on command from Nightingale, instantly debouch to execute orders and, if need be, men.

They are fanatically devoted to Douglas, who portrays a man driven by ruthless ambition, carefully building his law-and-order image as a stepping stone to a Senate seat. A private photographer accompanies the posse... everywhere, recording their deeds for the press and the public in a calculated public relations effort for the Marshall's political goals.

The Marshall, however, meets his match in outlaw Jack Strawhorn, Bruce Dern, who survives a shoot-out and eludes and taunts the Marshall, whose ambition is challenged by the peculiar ethic of a true American train robber who states, "Climbing on my dead body to get into our U.S. Senate, that ain't honest..."

The Kirk Douglas-Bruce Dern lawman-outlaw conflict in "POSSE" is the fulfillment of a long-time Douglas hope to find a script in which the two could star. Douglas became a Dern supporter many years ago when Dern played a bit part in the John Wayne-Kirk Douglas western "WAR WAGON". "He had an impact even then", Douglas recalls, "and through the years as I watched him in other movies, his talent kept growing. There's also a tremendous strenght and a wonderful quality of humor that he has a chance to express in "POSSE".

"POSSE" went before the Panavision cameras at Sabino Canyon, freshly relandscaped after years of abuse, in Coronado National Forest near Tucson and was filmed entirely on Arizona locations.

Kirk Douglas stars as the ruthless United States marshall, Howard Nightingale, who will stop at nothing to achieve his political ambitions.

"As I see it now, this will be my final effort in the genre. After the 1890's you jump into the twentieth century where the West, except for myth, disappears. Yet this end of an era has a modern parallel because the natives already had sensed that 'progress', for good or bad, was inevitable. Too many people lost balance, trying to follow the pendulum swing power".

Douglas is no stranger to the western film, having appeared in "Gunfight at O.K. Corral", "The Indian Fighter", "A Gunfight", "Last Train from Gun Hill", "The Last Sunset", "The Way West" and "There Was A Crooked Man".

"One of the things I love most about doing westerns", Kirk Douglas admit, "is that it takes you out of the confines of the studio. You're outdoors, not in a dark studio all day. You're out in the fields or hills or mountains, all of which I love. And there's a different ambiance that permeates a film when it's a western."

Among principal shooting sites were an 1892 Texas town re-created in Old Tucson and a spur line of the Southern Pacific Railroad between Florence and Hayden.

Actual filming culminated years of preparation, fitted into Kirk Douglas' busy career.

The project first germinated when Douglas came across a half-finished story languishing on the "Abandoned" shelf at Paramount Pictures. As Kirk recalls reading the original manuscript, "There was the germ of an idea, an unique lawman-outlaw test of will. It took work to develop the finished screenplay, but the genesis of a motion picture is always the most exciting part of movie-making to me".

Kirk settled on the early 1890's as the period which best represented the transition from the Old West of horseflesh and the New West of trains. It was an era of abrupt change. Railroads had linked the Atlantic and Pacific not only across America's centre, but along the north and south borders as well. America was already three generations removed from the pioneering frontier hamlets. "I call "POSSE" my last western," Kirk notes, adding that the western genre has always been my favourite film form. "I think the world loves westerns. I think that they identify the western with America, a quality that existed nowhere else. It was the spirit of independence, that ability to deal immediately with a situation."

Jack Strawhorn; Bruce Dern, is a fugitive outlaw, who is determined to become no man's trophy and quickly applies his comical brand of ethics to turn the tables on Douglas' power-hungry pursuit to secure a Senate seat.

MARLON BRANDO
A TOUGH ACT TO FOLLOW

Robert De Niro as Vito Corleone

Perhaps no actor has had more impact on American film acting than Marlon Brando. For over 20 years his magnetism has drawn and defied analysis. His Academy Award winning performance in "On The Waterfront" set a standard that endured critical convolutions over unorthodox performances in a dozen subsequent motion pictures until his untameable talent crescendoed in the title role of "The Godfather".

Perhaps the most audacious assignment an actor has ever essayed is to step into Brando's shoes, quite literally, in "The Godfather Part II". The challenge went to Robert De Niro, a much-heralded newcomer who plays the same character, Don Vito Corleone, at a younger age.

Both De Niro and director Francis Ford Coppola are sensitive to the cliches of comparison; both actor and director have vigorously worked to channel that force into creative characterization.

An actor known for his meticolous research and preparation, De Niro says, "Brando's creation of Don Vito Corleone exists and that is my guideline". Using the terminology of acting technique, he explains, "It's interesting to work with the problem of playing a character as an older person. Brando played Vito as a man in his late fifties. For me, Vito is 25 years old, a Sicilian emigrant getting established in America. Going backwards in time, I must find the threads of that man in his early life that created the power and warmth of the older 'Godfather'."

Director Coppola underlines the situation: "De Niro's assignment is incredibly difficult when you consider that he's being asked to become a well-known character created by one of the most famous actors in the world in a role for which he received tremendous credit. To have the audacity to play him as a young man. To evoke that character without doing an imitation of him. And, in addition, to do it all in Sicilian, which he doesn't speak. Those are his problems."

Learning to speak Sicilian was the first of De Niro's problems to solve. A smattering of self-taught Italian for his role in "The Gang That Couldn't Shoot Straight" was hardly sufficient. Coppola assigned a Sicilian coach to augment De Niro's studies at Berlitz's Language school. Armed with a tape recorder, the actor then took off for Sicily where he taped the distinct inflections of the people. "Then, I just worked on my lines, trying to make myself so secure that I wouldn't have to think about them".

But linguistics do not frighten this actor. To play a Georgia-born baseball player in "Bang The Drum Slowly", the native New Yorker not only became proficient in the all-American sport but acquired a rural accent authentic enough to fool a real Southern cracker.

In "The Godfather, Part II", playing the role of Vito Corleone three decades earlier than Brando gave De Niro another advantage and another problem.

The physical resemblance between the actors is certainly tangible. "But De Niro's features reminded me of Vito Corleone, not Brando," says Coppola. "The accented jaw, the kind of funny smile, the strong cheekbones and jowls. De Niro is certainly believable as a Corleone".

Robert De Niro wins the Academy Award for Best Supporting Actor for his haunting portrayal as Vito Corleone, the young Godfather.

Without the assistance of elaborate make-up, De Niro optioned to enhance this resemblance solely by suggestion.

"It's like being a scientist or a technician," he explains. "Audiences already know Vito Corleone. I watch him and I say, 'that's an interesting gesture. When could he have started to do that?' It's my job as an actor to find things I can make connections with. I must find things and figure out how can I use them, in what scenes can I use them to suggest what the older man will be like".

Like a scientist, Robert De Niro is utilizing a deductive reasoning process, but like an artist he is guided by his incalculable instincts.

"Playing a character related to an older person is very interesting and, in a sense, fun. In a way, it's a homebase, but in another way, it's a place to take off from on your own."

"People will make comparisons, I suppose, but I can't really worry about that. He's him and I'm not him. I know who I am as a actor and I'm not like anybody. I'll suggest things, that's natural and that's my job -- to make audiences recall and feel the older Vito. It's a very special way to build a character -- with him in mind. The character may be a continuation but the actors, Marlon Brando and me, we're two separate people."

MAKE-UP BACKS UP MAKE-BELIEVE

Every morning during two months earlier last year, a fresh-faced, athletic looking 38 year old actor, Albert Finney by name, rose at dawn and made his way to EMI Studios near London.

Two hours later and apparently well over 30 pounds heavier, a retired Belgian police inspector by the name of Hercule Poirot emerged from Albert Finney's dressing room and walked ponderously onto the set of "MURDER ON THE ORIENT EXPRESS", the first screen version of Agatha Christie's most perfect crime.

Through expert make-up and hair restyling, Albert Finney had been transformed to look exactly as the world-wide fans of this dapper ever resourceful doyen of detective fiction have always imagined him to be.

Before the film started, Finney spent many days at the studio on camera tests with Sidney Lumet after being closeted for hours with Charles Parker, one of the world's top make-up wizards, experimenting on various methods of altering the Finney face into the Poirot physignomy.

Both Finney and Parker, together with Ramon Gow, the coiffure expert who had collaborated with the same make-up man on creating "The Great Gatsby" look, delved deep into Agatha Christie's bibliography to find actual descriptions of her favourite detective, based on her proximity to a group of Belgian refugees when she was working as a dispenser at a Red Cross hospital in Torquay during World War I.

Albert sums up the essence of the reserach as such, "According to the records, Poirot is precisely five feet four inches tall. He has an egg shaped head which he carries a little to the left on not too robust shoulders. He still wears black patent shoes although in recent years he gave up carrying a cane, having recovered from the injury that made him limp back in 1920. His moustaches are waxed ferociously into points at the end and he uses a certain 'tonic', not a 'dye' to keep his hair perennially young looking."

"The only other Poirot I have ever met was Charles Laughton," continued Finney, "who introduced me to Agatha Christie when he

played the Belgian detective on the stage. Being portly himself, Laughton was the right shape for the role, but in order to get the short, solid look I needed as Agatha Christie's elder statesman of criminologists, I wore body padding, a T-shirt draped with cotton wool. I also had to have padded thighs to make me look wide so that my own height appeared less.

"Facially the transformation was achieved with a false nose - my own is too tilted for Poirot - and padded cheeks to achieve the egg-shaped look. By far the most important part of the make-up was the gleaming black hair and the meticulously trimmed, trained and waxed period moustache. Owing to the London West End nightly run of the play "Chez Nous", to which I was committed and in which I appeared physically as an older version of myself, I could not have my own reddish brown hair permanently tinted. Besides this would have been contrary to Poirot's own methods of keeping his hair youthfully free of grey hairs. The effect was terrific but it took four shampoos to get if off.

"Posse" begins like most Westerns.
It ends like none of them.
It will knock you off your horse.

Paramount Pictures presents
A BRYNA COMPANY PRODUCTION

"POSSE"

KIRK DOUGLAS BRUCE DERN
BO HOPKINS · JAMES STACY · ALFONSO ARAU · **PHIL FELDMAN**

Screenplay by **WILLIAM ROBERTS** and **CHRISTOPHER KNOPF** · Story by **CHRISTOPHER KNOPF**
Produced and Directed by **KIRK DOUGLAS** · Music by **MAURICE JARRE** · PANAVISION® TECHNICOLOR®
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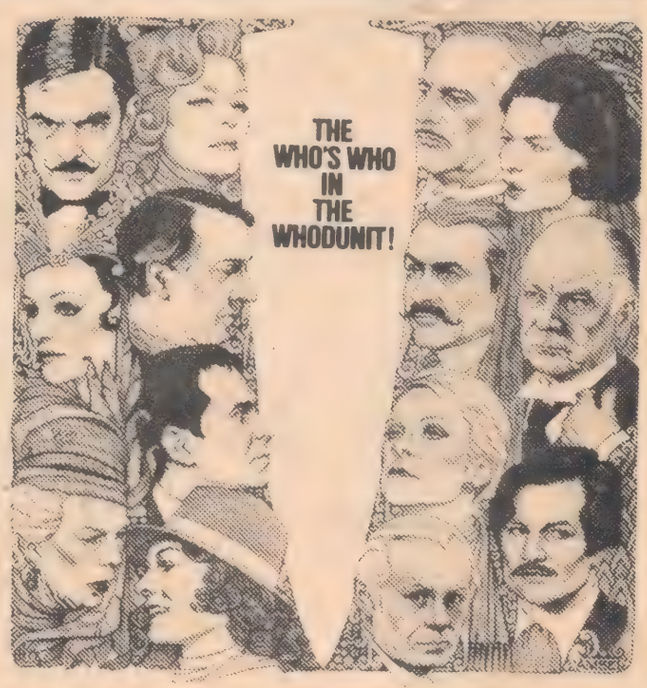


"MURDER ON THE ORIENT EXPRESS"

NOW SHOWING

PROFILE

JOHN SCHLESINGER

John Schlesinger grew up in comfortable circumstances in Hampstead, England, the eldest of five children born to a noted pediatrician and his wife. He attended Uppingham, a public school, and was as he puts it "good at practically nothing, certainly not the things that mattered".

In 1948, Schlesinger was drafted into the National Service and served in England and the Far East with the Royal Engineers. It was while in the Army that he first became seriously involved in presenting theatrical entertainment and upon completion of his military service entered Oxford and joined the University Dramatic Society. While at Oxford he assisted in the production of two 16MM films and acted in several university productions.

After leaving Oxford he continued to act with a number of repertory companies on TV and in several West End productions as well as continuing to make 16MM films. But it soon became apparent that Schlesinger the actor was not about to set the land of theatre on fire and began seeking production work in films.

His short 16MM films sufficiently impressed the powers at the BBC to get him work on several of their documentary series, including the much-acclaimed Monitor program. The most celebrated of Schlesinger's TV films was "Terminus", shot in 1961 and awarded a prize at the Venice Film Festival. "Terminus" was the type of documentary very popular in England during the late 1950's. It was a forerunner to the feature films of early '60's which put British filmakers back on the map as social realists.

His documentary work had attracted the attention of Italian producer Joseph Janni, who had recently settled in England. On the basis of "Terminus" Janni was able to convince a group of financial backers to allow Schlesinger to make his first feature film, "A Kind Of Loving". The film was an enormous critical and financial success in England and they had no difficulty in financing their next project "Billy Liar". Again they were successful and now joined by novelist Frederic Raphael, they created a film specially for Julie Christie. "Darling" was the outcome.

It was during the filming of "Darling" Nicolas Roeg, the film's cameraman, showed Schlesinger and Raphael a copy of Thomas Hardy's "Far From the Madding Crowd".

"I was attracted to Hardy", Schlesinger has explained, "because I was tired of presenting negative solutions to current problems.

The film was shot in Dorset, England and took nearly six months. It was widely heralded by MGM as their "spectacle" for 1967. Though rapturously received in England, where it was a great popular success, the film opened to negative reviews in America and

was, despite several Oscar nominations, a financial bust.

The failure of "Madding Crowd" made it difficult for Schlesinger to finance his next film, "Midnight Cowboy" and it was only after producer Hellman, writer Salt and Schlesinger deferred a large part of their salaries in lieu of a major percentage of the profits that United Artists agreed to finance the film. "Cowboy", of course, was an extraordinary commercial success as well as the Best Picture Oscar winner for 1969. As a result United Artists did not hesitate to allow Schlesinger with Joseph Janni, to make "Sunday, Bloody Sunday", a film about compromise. It examined the problem of human relations, how people hang on to someone in the hope that things may get better. And, if not, then at least they feel that perhaps what they have is better than nothing. A positive film that deals with people coping with life.

The period immediately following "Sunday" was a dark time for Schlesinger. The film was not a commercial success, making another project difficult to launch.

He went from an enormous West End London musical based on the lives of Queen Victoria and her consort Albert to Munich to film an episode of a documentary on the 1972 Olympic Games for David Wolper.

In May of 1973 Schlesinger and team were officially given the green light to commence production of "THE DAY OF THE LOCUST". It took 24 weeks to film and he claims to have enjoyed the experience "perhaps as much if not more" than any other film he has directed.

Schlesinger, who is unmarried, lives in a townhouse in London and keeps a place in Kent where he is an avid gardener. When not working, he travels and assists in managing the restaurants he owns in London and retaining links with English theatre.

He was recently appointed an Associate Director of the British National Theatre as well as being made a Commander of the British Empire by Queen Elizabeth II.

Paramount Pictures presents A Ted Mann-Daniel Petrie Production

"LIFEGUARD"

starring Sam Elliott,
Anne Archer, Parker Stevenson

FOR FUTURE RELEASE

HE WAS TAKEN BY EVERYONE, FOR EVERYTHING HE HAD.

All he had left was one obsession. To get even.
To pay them back two for one.

That 'Walking Tall' man is back!

Paramount Pictures presents
JOE DON BAKER
CONNY VAN DYKE

FRAMED

Starring
GABRIEL DELL JOHN MARLEY BROCK PETERS WARREN KEMMERLING
From the novel by Art Powers and Mike Misenheimer Screenplay by Mort Briskin
Produced by Mort and Joel Briskin Directed by Phil Karlson Music Scored by Pat Williams
In Color A Paramount Picture

SOON TO BE RELEASED

FOR ALL AGES

THE LITTLE PRINCE

There are a few stories which, in some magical way, change the world forever for their readers. "THE LITTLE PRINCE" is one.

At the beginning of his gentle and lovely parable, written as much for adults as children, Antoine de Saint Exupéry declared, "I do not want anyone to read my book carelessly. I have suffered too much grief in setting down these memories. Six years have already passed since my friend went away with his sheep. If I try to describe him here, it is to make sure that I shall not forget him. If I forget I may become like the grown-ups who are no longer interested in anything but figures."

Those who have read about "THE LITTTLE PRINCE" with his clean, loving eyes and a knack of making simple things important, never quite forget him.

His story if for everyone with the imagination to dream.

In the 30 years since its publication, Saint Exupéry's "THE LITTLE PRINCE" has had great staying power, in many languages and countless reprints. Its magic has now been committed to film and set to music.

Stanley Donen, the filmmaker whose musical collaborations with Gene Kelly back in the late '40's and '50's hurlted the duo into Hollywood limelight, produced "THE LITTLE PRINCE" and provided more than a Scherezade's share of delights for moviegoers of all ages .

With "THE LITTLE PRINCE", Donen is working on his first truly pre-sold property. He may have dealt with successful Broadway shows before, but this time he is transferring a story to the screen that has been read and loved by millions, many of whom will expect to see every semi-colon in place. Donen, aware of the responsibilities

and pitfalls of such a pre-sold story, has seen to it that the fable's magic and the "special qualities" that made it so enduringly popular, have been retained. "Nor have we forgotten the author's original dedication", says Donen. "If you remember, he dedicated the book to the child from whom a grown-up grew because "all grown-ups were once children, although few of them remember it!"

To catch the spirit of Saint Exupéery's material, Donen took meticulous care in the casting of "THE LITTLE PRINCE". Richard Kiley, star of such memorable Broadway shows as "Kismet" and "Man of La Mancha" stars as the Pilot, who makes a forced landing in the Sahara Desert where he encounters a six-year old London Boy, Steven Warner, as the Little Prince. Bob Fosse, Oscar winning director of "Cabaret" and Gene Wilder, the "Young Frankenstein" recruited for the roles of the "Snake" and the "Fox", respectively, are the mentors of the young Prince, instructing him in the secrets of what is really important in life.

In "THE LITTLE PRINCE", Kiley gets to make his singing debut on film and plays most of his scenes with six year old Steve Warner, a boy who had never faced a camera before. But Kiley is not one of those actors who find it difficult to play opposite children. "I love kids and I like working with them and I don't hold with this theory that kids upstage you." "The point is that you have to play with children not against them.

One of Hollywood's unwritten laws is if you intend to retain your sanity avoid any assignments involving children, animals and machines in the leading roles. Well, filmmaker Stanley Donen likes to break the rules, for banking on an inexperienced child when so much at stake was a prince-sized gamble.

Miracles for little boys only seem to happen in show business or in fairy stories and, happily, for Steven Warner anyway, "THE LITTLE PRINCE" was the best of both worlds.

From the moment he began work, the little star fell under the film's spell. To him, actors like Richard Kiley, Gene Wilder and Bob Fosse were the characters they were supposed to be playing. When Steven met Gene, for example, he was a little cautious to begin with because Gene was 'The Fox'. He was also wary of Bob, but then who wouldn't be wary of a snake?

It wasn't so much work as a strange magic game. But, instinctively like a budding "pro", he realized the game was a serious one, with rules that had to be observed on all sides and that without his wholehearted concentration it couldn't work.

"He was terrified at first, really terrified", admits Donen now. "I had nightmares. But once he'd got into his stride it was O.K., he began to respond. Steven's a wonderful boy, just wonderful."

[opposite page] Richard Kiley is the pilot who makes a forced landing in the Sahara Desert where he encounters The Little Prince, Steven Warner, who has ventured from his tiny planet Asteroid B-612 to discover the secret of what is really important in life. Kiley is but one of several mentors, Bob Fosse as The Snake [above] instructs the Prince with his "Snake in the Grass" musical number.

TAKE YOUR PIC

CHINATOWN

Starring: Jack Nicholson, Faye Dunaway, John Huston

"CHINATOWN" is a traditional detective story, decidedly in the Raymond Chandler school but with a new modern shape. The central character, J.J. Gittes, is a nosy pragmatist, a snoop, who earns his living obtaining photographic evidence for divorce suits. He's ambitious, but no more than anyone who is successful. Then along comes a sophisticated but mysterious Pasadena, California socialite, a powerful enigmatic millionaire, two murders and a drought and it takes everything he has to keep his head above water in a suddenly more difficult world.

THE CONVERSATION

Starring: Gene Hackman, Robert Duvall

Gene Hackman is a professional eavesdropper who discovers, while trailing a young couple, that something bizarre is going to happen. He has only clues, snatches of conversations, the barest information to lead him. In his pursuit, Hackman becomes trapped in a deadly plot from which he must extricate himself. The film is constructed like a jigsaw puzzle, a maze where clues weave in and about of the narrative flow, leaving the audience guessing from the first scene until the last.

DEATH WISH

Starring: Charles Bronson, Hope Lange, Vincent Gardenia.

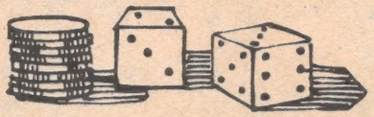
What do you do when murderers have killed your wife and destroyed your daughter? Until that awful moment Paul Benjamin was an ordinary man - but the unspeakable violence that shattered his life turned him into someone quite different. His destiny was shaping into a bizarre instrument of vengeance. "DEATH WISH" is a dramatization of a common nightmare, a film that depicts the vein of fear running through criminally beseiged cities.

THE DOVE

Starring: Joseph Bottoms, Deborah Raffin

On July 27th, 1965, Robin Lee Graham, age 16, set sail from San Pedro, California in a 24 foot sloop, "Dove" alone except for two kittens. Five years and 33,000 miles later, he had accomplished what few would dare dream of much less attempt, and along the way discovered worlds about himself and this globe. Robin's extraordinary solo voyage to freedom and independence provides the exciting and romantic heart of this unique tale of youthful quest and adventure.

THE GAMBLER



Starring: James Caan, Paul Sorvino, Lauren Hutton

James Caan is a man obsessed - a gifted, intelligent man whose passion for extremes in consciousness and conduct propels him into risking his family, his sanity and his life. He is a man who opens himself bare, knowing what he is and what he is doing, pushing his life to the limits of possibility, as close to his exposed nerve centre as he can get. He is an individual whom the rest of us judge, envy, disapprove of and have a sneaking feeling of identification with.

THE KLANSMAN

Starring: Lee Marvin, Richard Burton, Cameron Mitchell, O.J. Simpson.

"THE KLANSMAN" is a contemporary story about two social forces on a collision course in the small Alabama town of Ellenton - the new black militant and the old Ku Klux Klan. Standing in between are Sheriff Bascomb, Lee Marvin, and a Southern aristocrat, Richard Burton. The Sheriff is a moderate who wants to keep the town from blowing apart, while Burton is hoping to live around it and continue his traditional way of life. The storm breaks after a young white woman is raped on a lonely road at night and a black man is accused.

THE LONGEST YARD

Starring: Burt Reynolds, Eddie Albert

Georgia's maximum security prison provided another kind of setting, more than a football field for this dramatic story about an ex-pro football hero who finds himself at Square Zero, behind bars, playing a strange and deadly game in which every touchdown costs him one more inch of freedom. Reynolds, as the onetime grid star serving time for grand larceny, is pitted against a sadistic warden, who regards football as a bizarre variation of human chess with each inmate expendable.

PHASE IV

Starring: Nigel Davenport, Michael Murphy

An ecological suspense tale that concerns a strange biological imbalance in the ant population. There is a surprising and potentially alarming increase, which is matched by an equal decrease in the ant's natural predators. The ants, in their population explosion are taking what they want. In order to survive man must learn to share his environment with the ants, or face extinction. PHASE IV is a drama that hurls you forward to the way things just might be, if....

SHEILA LEVINE is dead and living in New York

Starring: Jeannie Berlin, Roy Scheider, Rebecca Dianna Smith

Sheila Levine is 30, over-weight, over-sexed and unmarried and comes to New York in search of life, happiness...and a husband. Our sympathetic heroine produces a very funny film in her attempts to straddle two worlds; the one she's been programmed for since birth - marriage first, life later - and the illusive swinging singles scene of 'liberated' New York. You'll laugh at her, cry for her and encourage her, for there's a little of Sheila in every woman.

For movie-lovers.

The damndest thing you ever saw.

NASHVILLE Takes over The Country - CITY BY CITY

WEDNESDAY, JULY 2nd

TORONTO * Towne Cinema
MISSISSAUGA * Square One

WEDNESDAY, JULY 23rd

MONTREAL * Claremont
CALGARY * Calgary Place No. 2
EDMONTON * Westmount 'A'
VANCOUVER * Downtown
WINNIPEG * Colony

WEDNESDAY, AUGUST 6th

OTTAWA * Capitol Square No. 1
HAMILTON * Avon
KINGSTON * Capitol No. 2
LONDON * Little Century
WINDSOR * Devonshire
SUDBURY * City Centre No. 2
HALIFAX * Scotia Square
VICTORIA * Royal
REGINA * Capitol No. 1
SASKATOON * Midtown 'A'

Jacqueline Susann's bold best seller that explored all the avenues and darkest alleys of love among the international set. "Once Is Not Enough"

Paramount Pictures presents

A Howard W. Koch Production

"Jacqueline Susann's Once Is Not Enough"

Based on the sensational bestseller.

Kirk Douglas Alexis Smith David Janssen George Hamilton
Melina Mercouri Brenda Vaccaro Deborah Raffin as **January**

Music Scored by Henry Mancini · Executive Producer Irving Mansfield

Based on the Novel by Jacqueline Susann · Screenplay by Julius J. Epstein

Produced by Howard W. Koch · Directed by Guy Green In Color Prints by Movielab

JUNE 27th: TORONTO - Imperial, Park, Yorkdale, Bramalea
OTTAWA - Capitol Square
HAMILTON - Jackson Square
WINDSOR - Capitol
MONTREAL - Place Ville Marie, Fairview
CALGARY - Calgary Place
EDMONTON - Paramount
VANCOUVER - Stanleyc Laugheed Mall
WINNIPEG - Northstar No. 2

JULY 11th: SUDBURY - Capitol
HALIFAX - Paramount

JULY 18th: VICTORIA - Royal

AUGUST 1st: REGINA - Broadway
SASKATOON - Broadway

and at selected provincial theatres, for detail see local press